

MEMOIRS OF LITERATURE.

MONDAY, March 3. 1712.

I.

LES † ODES d'ANACREON &
de SAPHO en Vers Francois
par le Poete sans fard. A Rotter-
dam, chez Fritsch & Bohm,
MDCCXII.

That is, *THE ODES of ANACRE-
ON and SAPPHO translated into
French Verse.* Rotterdam. 1712.
in 12. Pagg. 211. & 354.

THIS Work consists of two Parts.
The first is a long Preface con-
taining 211 Pages; and the Se-
cond is entituled, *The History of
the Life and Odes of Anacreon, during his
Stay at the Court of Polycrates.* The Preface
runs upon three different Subjects. 1. Our
Author makes an Apology for the Poets
and Poetry. 2. He shews that the Ancients
are above the Moderns. 3. He undertakes
to prove that the Works of the Ancient Po-
ets may be better translated into Verse than
into Prose.

† This Book will be sold in a few Weeks
by Mr. Moetjens and Mr. le Gene at the Cor-
ner of Ivy-Bridge in the Strand.

I. 1. The Author having defined Poetry,
*an Art of expressing ones Thoughts in the most
perfect Manner, and of pleasing and persuading
with the Beauty of Images, and the Harmony of
Words,* does not scruple to affirm that of all
Men a Poet Reasons with the greatest Soli-
dity. It is objected by a modern Writer,
(says the Author,) that Poetry is contrary to
Morals, and that Poets are ignorant, athe-
istical, impious, and wicked Men. If such
an Argument can be admitted, (says our
Author,) it will be no difficult thing to
prove that Prose is worse still than Poetry;
for there are more wicked Men among the
Writers in Prose than among Poets. Some
look upon a Poet as a mere Liar, who takes
upon himself to fill the Reader's Mind with
chimerical Notions, or at least with Truths
so strangely disguised, that 'tis a hard Mat-
ter to distinguish what is true from what is
false. His Expressions (say they) are gene-
rally designed to impose upon our Reason,
and the Cadence and Harmony of his Ex-
pressions, to flatter our Ears, and raise in us
a great Admiration of his Performance. In
answer to this Objection, we are told that
if such an Argument be good, it may be al-
leged with greater Force against our com-
mon Theology. The Parallel being some-
what odious, I shall not dwell upon it.

Our Author, in order to set off the Ex-
cellency of Poetry, observes that the Holy
Scripture represents to us the Attributes of
God with Images that are wholly Poetical,
and that the Psalms are full of such Ideas.

In the next Place, he mentions the Sublimity of several Christian Poets ; and looks upon the Heathen Poets, as so many perfect Theologers in that Respect. Their *Jupiter*, says he , shakes the whole Universe with a Nod, destroys the Giants with his Thunderbolt , and is described as the Supreme Master of all the Kings of the Earth. If it be objected that the Poetical Images of the Heathen Poets have occasioned Idolatry ; the Author answers, that one may make an ill Use of the best Things , and that several Christians have entertained the most extravagant Notions, by putting a wrong Sense upon the sacred Writings , as the *Anthropomorphites* and others.

St. Paul, continues our Author, does frequently exclaim against the Errors and Impostures of the Philosophers ; but it appears from some Passages of the ancient Poets quoted by that holy Apostle, that he had an Esteem for them. *Grotius* writ his Treatise concerning the Truth of the Christian Religion in Dutch Verse , and alledges a vast Number of Poets to prove the Existence of God, and his Providence, and that he bestows Rewards and Punishments after this Life.

" From all these Considerations (says the Author) I infer that the Theology of the Poets is more agreeable to the Scripture than that of systematick Divines , commonly call'd School-Divinity. Nay , I dare affirm that for the same Reason one Psalm of David , tho never so Poetical, ought to be more esteem'd , than all the large Volumes of the most subtil and profound Theologers. What Benefit has the World reaped from those Voluminous Tracts de *Attributis* ; de *Existencia* ; de *Prædeterminatione* ; Of the Distinction of Persons ; Of efficacious or sufficient Grace, &c ? Are those Men the best Christians , who read such Books ? Have not those frivolous Disputes occasioned the spreading of Atheism by *Vaninus*, *Pomponatius*, and *Spinosa* ?

In the next Place, our Author undertakes to justify an Hymn of *Horace*, and to answer Mr. le Clerc's Reflexions upon it in his *Paraphrasia*. He observes that supposing *Horace* was an *Epicurean* , it can be no Objection against his Poetry. " Tho *Marot* was a Libertin, (says he), is Mr. le Clerc displeased that his Verses should be sung in the Pro-

testant Churches ? Tho Mr. de Santeuil was not so holy a Man as Father Gourdan, one of his Brethren, will any Body say that his Hymns are not Sublime ? Tho Mr. R ——— calls the Bible a Romance, is the Translation of some Psalms, made by that Author , less Poetical and Moving ?

The Readers will find here a Prayer of *Horace*. The Author maintains that there is nothing in it but what perfectly agrees with the Holy Scripture ; and then breaks out into these Words. " Dites nous , Ministres & Chrétiens Reformez , si une pareille priere est un tissu de fadaïses & d'absurditez ? Croiez-vous que vos Auditeurs vous traiteroient d'impies ou d'extravagans , si vous la prononciez dans les Chaires de vos Temples ? Elle est pourtant toute entiere d'*Horace*, & telle que le Pere Tarteron l'a traduit. I'en fais juges tous vos habiles predicateurs, dont l'eloquence Chretienne n'est point differente de celle de notre Poete". &c. That is, " Ministers and reformed Christians, tell me whether such a Prayer is only made up of Fooleries and Absurdities ? Do you believe that your Congregations would call you impious and extravagant Men, if you should pronounce it in your Churches ? And yet it is entirely a Prayer * of *Horace*, such as it has been translated by Father Tarteron. I appeal to your eminent Preachers , whose Christian Eloquence does not differ from that of our Poet". &c.

Our Author having endeavoured to shew the Excellency of Poetry with respect to Religion, proceeds to Philosophy, and undertakes to vindicate the Poets upon this second Head. There are (says he) two sorts of Philosophy. The one is sublime and abstruse, and properly cultivated by those that are call'd *Philosophers* : The other is sensible and natural ; it is the Philosophy of ingenious Men of all Conditions. The Poets apply themselves to this second sort of Philosophy, as being the most useful. *The Plurality of the Worlds*, written by Mr. de Fontenelle, which is a poetical Work , is

* The Names of the false Deities have been left out.

more glorious to that Author, than the most solid Pieces relating to Philosophy, that have been publish'd by him. Our Author adds that one might compare the Philosophy of the *Philosophers* to a regular, but grave and austere Beauty, and that of the Poets to a Beauty not so perfect, but pleasant and smiling. He tells us that he might easily name a great many Philosophers of this second Sort; but he refers the curious Reader to the Books of *Aldrovandus*, that Great Naturalist, who confirms what he says upon all Sorts of Animals by a thousand Passages in the Poets. Our Author mentions some of those Passages; and then observes that *Cicero*, *Seneca*, *Plutarch*, and other Philosophical Writers have quoted many Verses. He makes several other Observations in Favour of Poetry, on which I cannot enlarge. The Benefit arising from Comedies appears to him very considerable: He is persuaded, "That the French Plays call'd *l'Auare*, *le Gron-
deur*, *le Joueur*, *le Misanthrope*, *le Tartufe*, and other Pieces of that Nature, are not only very proper to make a Man wise and virtuous, but also to qualify him for a Christian".

Our Author observes that the Design of the Poets is to destroy Vice. When they perceived that Tragedies and Comedies required too much Labour, and were not sufficient to put a stop to the growing Evil, they had recourse to Satyr. That Poem is a Kind of a Remedy always ready at Hand to prevent the Progress of Vice. The Satyrs of *Lucilius*, *Horace*, *Persius*, and *Juvenal* shew how great is the Zeal of the Poets for the Reformation of Manners. Those Satirical Authors did not spare Crowned Heads. They censured Pride, Envy, Avarice, Ambition, Lewdness, Calumny, and Superstition with a wonderful Courage, and an admirable Eloquence. The Author takes occasion from thence to express his Esteem for the late Mr. *Boileau*, and admires him for his Boldness in attacking the Idleness of the Monks, the Softness of the Canons, the Ostentation of Bishops, and the Ambition of Clergymen.

Le Moine secoua le cilice & la haire :
Le Chanoine indolent aprit à ne rien faire :
Le Prélat par la brigue aux honneurs parvenu,
Ne fut plus qu'abuser d'un ample revenu,

Et pour toutes vertus fit au dos d'un Carrosse
A coté d'une mitre armorier sa crosse.
L'Ambition par tout chassa l'Humilité :
Dans la crasse du froc logea la vanité.

Par tout ses mains avares
Cherchent à me ravir cosses, mitres, tiarses.
Et le Vice orgueilleux s'érige en Souverain,
Et va la mitre en tête, & la crosse à la main.

Poets are generally accounted great Flatterers: Our Author quotes several Passages out of Latin and French Poets to clear them from that Accusation. "But (continues he) how can any one excuse those Prologues of Opera's, those Odes approved by the Academy, in which *Alexander* and *Cesar* are represented acting like Machines, according to the blind impression of a hot Blood; and the most eminent Virtues of the Ancients ascribed to their Passions, to give a greater Lustre to the King's Actions?"

"I answer, that neither the King, nor Poetry, can be answerable for the Extravagance of some Poets, whose Praises are neither nice nor just. Besides, Prose is still more guilty of that Fault than Poetry. Did not the Orators and Civilians call the Emperors *Sacred Majesty*, and *Divinity*? Did they not bestow upon Kings the Titles of *Holy*, and *Immortal*? *Sacra Majestas*, *Divinitas vestra*, *Divus*, *Immortalis*. Will any body say that the King, who deserves true Encomiums, is ignorant that those Words are authorized by Use? Does he think he is more than a Man, because a Poet calls him *Divine* and *Immortal*?"

"Tho *Lewis XIV.* is daily overwhelmed, if I may say so, with a prodigious Number of Encomiums, it plainly appears from the Esteem he always expressed for *Boileau*, that he only approves those that are grounded upon Truth, since that excellent Poet did so agreeably reflect upon those Poets, who bestowed upon him insipid and extravagant Praises:

Ce n'est pas qu'aisément, comme un auteur,
(tre, à ton char
Je ne pusse attacher *Alexandre* & *Cesar*;
Qu'aisément je ne pusse en quelque Ode insipide,
T'exalter aux dépens & de *Mars* & d'*Alcide*.

“ I know that notwithstanding the
 “ Raileries of *Boileau* ——— many Po-
 “ ets continue to praise the King by depref-
 “ sing those Heroes with whom they com-
 “ pare him: Which is the highest pitch
 “ of Impudence; for, not to say that
 “ Truth suffers by it, what Glory can it be
 “ to the King to be raised above a Heathen,
 “ who is only acted by his Passions? Others
 “ fancy they praise him well, by shooting
 “ off satyrical Strokes against the Enemies
 “ of the State. ——— But the King far
 “ from relishing those foolish Praises, and
 “ approving those insipid Satyrs, has often
 “ refused to hear the Encomiums which he
 “ deserves, and done Justice to his Enemies,
 “ so far as to cause those Men to be punish’d,
 “ who in order to please him, made bold to
 “ blacken them.

Our Author informs us that he has com-
 posed a Satyr against the insipid Flatterers of
Lewis XIV. which has been presented to
 that Prince. That Satyr may be seen in
 this Preface. I shall only transcribe some
 Lines out of it.

Pour moi, j’ ose avancer que ce ROI mag-
 (nanime
 Trouveroit un Auteur digne de son estime,
 Dont la plume écriroit en langage nouveau,
 Qu’ il a tout fait trembler, hors le coeur de
 (NASSAU.
 Oui, je suis convaincu que sans aucune peine,
 Ce Monarque entendroit louer le Prince
 (EUGENE,
 MARLBOROUGH, d’ AUVER-
 (QUERQUE, & tant d’autres Guerriers,
 Que l’Univers jaloux oppose à ses Lauriers.

I shall put off the remaining Part of this
 Extract to some other time, that I may in-
 sert here a Letter written by a Learned Cri-
 tick to the Author of this Book, and printed
 at the end of his Preface. I have read that
 Letter with great Satisfaction; and I think
 it will be very acceptable to all those, who
 love critical Remarks upon the ancient Au-
 thors.

D. FRANCISCO G

S. P. D.

RICHARDUS BENTLEIUS.

“ **L** iteras tuas IX. Novembris datas nudius
 “ tertius accepi, quibus significas,

“ re Anacreonti in metra Gallica vertendo
 “ dare operam, & de duobus locis senten-
 “ tiam meam scire cupere. De priore illo
 “ num. XIII. quæris, utrum ne Attis Cybeles
 “ amore in furorem agi dicendus sit, an po-
 “ tius ira Cybeles, quod is alio amorem ver-
 “ terat. Neutrum ex his verum: quippe
 “ locus iste mendo laborat, & in hunc mo-
 “ dum corrigendus:

Οἱ μὲν γὰρ ἡν Κυβήβιν

Τὸν ἡμίθην Ἀπιν

Εἴν ἔρεσιν βοῶσιν *

Λέγουσιν ἐκμανῖναι.

Οἱ δὲ, κλάρυ παρ’ ἄχθαις

Δαφνηφόροιο Φοίβης

Δάλον πόντας † ὕδωρ

Μεμνηότας βεῶσαι ||.

“ Quæ sic accipienda sunt, *Sunt qui dicunt,*
 “ *formosam Cybeben insaniisse, inclamantem in*
 “ *montibus pulcherrimum Attin.* Ipsa, vides,
 “ *Cybebe, sive Cybele, amore Attidis percussa*
 “ *insanit, ut ex Phrygum Historia rem di-*
 “ *ferre narrat Diodorus Siculus, Lib. III.*
 “ *Cybebe ergo hic puella est, nondum scilicet*
 “ *inter Deos relata: neque γὰρ ἔστι alma;*
 “ *sed, ut passim, formosa: neque ἡμίθηνος*
 “ *est gallus, spado; sed mollibus femineisque*
 “ *fere membris præ pulchritudine, ut in illo*
 “ *Ausonii:*

Dum dubitat Natura, marem faceretne puellam,
Factus es, ô pulcher, pene puella, puer.

“ *Pene puella est ipsum illud ἡμίθηνος.* Hanc
 “ nostram emendationem & verborum seri-
 “ es constructioque, & Diodori, quem
 “ consulas, locus plane efflagitat. Jam illa
 “ quæ sequuntur, vide modo Antithesin, οἱ
 “ μὲν λέγουσιν, *sunt qui dicunt.* Οἱ δὲ, *alii*
 “ *vero, subaudiendum dicunt; unde neces-*
 “ *sario, ut vides, Nominativos illos πόντας*
 “ *& μεμνηότες in Accusativos immutari*
 “ *oportet.* Tu igitur in *Versione tua*, si ad
 “ *Anacreontis elegantiam adspiras, sic locum*
 “ *adumbrabis.*

“ *alii dicunt, formosam Cybeben in montibus*
 “ *pulchrum Attin invocantem, insaniisse.*

* Vulgo βοῶνται.

† Vulgo πόντες.

|| Vulgo μεμνηότες βοῶσι.

“ *alii*

" *Alii dicunt, eos qui Clari liquorem bibunt,*
juventes clamare.

" *Nisi hoc modo oppositionem exprefferis,*
perit magna pars venustatis.

" *Ceterum in loco altero, num. XLV.*
ubi quæris de istis verbis,

" *Ἐλαβε δ' ἑλεμνον Ἀρης.*

" *Ἵππευδ' ἄσπετον Κύπρις.*

" *Ὁ δ' Ἀρης ἀνασενάξας,*

βαρὺ, φησὶν. ἄρον αὐτὸ.

" *Ὁ δ' Ἔρως, ἔχ' αὐτὸ, φησὶ.*

" *Utrum id velint, Amorem suum jaculum*
in manus modo Marti, an in Martem contor-
fisse & eum vulnerasse. Neutra ex his
sententia, sed alia inter utrumque media
vera est. Quippe Cupido non contorsit
jaculum, sed manu tantum capiendum
tradidit. At repente jaculum, ex vivo
scilicet igne & æthereo fulgore constans,
in Martis corpus se sponte insinuavit, &
reconditum latuit. Inde est illud ἀνασε-
νάξας, gemitum & suspirium ducens, ob vul-
nus scilicet: & ἄρον αὐτὸ, tolle, quæso:
quippe in intima corporis penetraverat:
ἔχ' vero αὐτὸ, tecum serva, ait Cupido irri-
dens, qui solus potuit extrahere, sed no-
luit.

" *Hæc αὐτοχρησὶς & ex tempore tibi ex-*
aravi, quibus utere tuo arbitratu. Multa
quidem in aliis Anacreontis locis emen-
datione indigent; non pauca etiam sunt
spuria, quæ a genuinis dignoscere pauco-
rum erit hominum, &c.

Cantabrigia, die XX. Nov.

MDCCXI.

Before I conclude this Article, it will not be improper to give a general Notion of the Second Part of this Book, entituled, *The History of the Life and Odes of Anacreon.*

II. That History is an Ingenious Fiction. Criton (the Author of this Piece) having insinuated himself into the Friendship of Anacreon at Athens, followed him to Samos, whither he was invited by King Polycrates. That Prince received Anacreon with all imaginable Civility; and Criton had a Share in the good Fortune of his Friend. He tells

us upon what Occasion Anacreon made his Odes; by which means the Life of that Poet is interspersed with his Greek Poems, to which the Author has added his Translation into French Verse. Criton appears very much displeased with several Persons of Samos, whom he calls "the Priest (Sacrificateur) Rignomare, Litomacros, Fossimonte, Eufrosine, Daughter of the Grammarian Eufron, and Wife of Dacos, great Conservator (Conservateur) of the Royal Library at Samos". Whenever Anacreon made a new Ode, it was immediately censured (says Criton) by those Learned Persons. Criton never approves their Criticisms, and makes his Reflexions upon them with great Freedom. Which is the Reason why the Author not being able to publish this Book at Samos, his own Country, was obliged to go to Lacedæmon, and to get it printed there.

To give a Specimen of the Author's Poetry, I shall set down his Translation of the Third Ode, that the Readers may compare it with those of Madam Dacier, Mr. de Longepierre, and Mr. de la Fosse.

ODE III.

Pendant que la paupiere close,
 Lassé du travail & du bruit,
 L'homme tranquillement repose
 Dans le silence de la nuit;
 L'Amour vint fraper à ma porte.
 Qui heurte si tard de la sorte,
 Criaï-je, en sursaut reveillé?
 Hélas! c'est un enfant mouillé,
 Reprit-il; ouvrez, je vous prie:
 Il pleut; mes pas sont egarez:
 Ne craignez rien: de grace, ouvrez.
 A ce discours l'ame attendrie,
 Une lampe en main à l'instant,
 Je cours ouvrir à cet enfant.
 Ses ailes, son arc, & sa trouffe
 Me donnerent quelque soupçon:
 Mais il avoit la mine douce,
 Et l'air d'un aimable garçon.
 Je le fais entrer, je l'essuie,
 Je prends ses mains, & peu à peu
 Je les rechauffe auprès du feu;
 En un mot je lui rends la vie.
 Si-tôt que le froid l'eut quitté,
 Voions, me dit-il, si la pluie
 A mon arc n'auroit rien gâté:
 Après ces mots il se retire,

Trois.

Trois pas en arriere, & soudain
 Me decoche un trait dans le sein :
 Le coup fait, il se mit à rire,
 Et me dit, d'un air scelerat,
 Felicite moi, Camarade !
 Mon arc est en fort bon état ;
 Mais, je croi ton coeur bien malade.

II.

DISSERTATIO ANATOMICA

exhibens Encheirism novam, qua ductus Thoracicus una cum receptaculo chyli in quovis subjecto humano demonstrari potest, quam auspice Divino Numine, sub praesidio Dn. JOHANNIS SALTHMANNI, Med. D. & Anatom. Prof. Ord. & Capit. Th. Canonici, in Alma Argentoratensium Universitate, solenni Philatriorum examini subjiacet JEREMIAS ADAMUS LEITERSPERGER Argentoratensis, die 30. Junii. hor. & loc. consuetis. Argentorati, Typis viduae Johann. FridERICI Spoor. 1711.

That is, *AN ANATOMICAL DISSERTATION, shewing a new Method of demonstrating the Ductus Thoracicus, and the Receptacle of the Chyle in Human Bodies, &c.* Strasburg. 1711. in 4to. pagg. 46.

THE * *Ductus Thoracicus*, so call'd because it ascends along the Thorax, is a narrow Conduit which begins at the Receptacle of the Chyle, reaches along the *Vertebra* of the Back, between the Ribs and the *Pleura*, and having attained to the Seventh or Eighth *Vertebra*, inclines to the Left Side of the Breast, from whence through Two or Three Branches, it goes to the Left *Vena Subclavia*, into which it

pours the Chyle. There is on the left Side of the Hole through which that Conduit gets into the *Vena Subclavia*, a *Valvula* which hinders the Chyle from making its way towards the Arms, and determines it to go with the Blood into the hollow Vein, and from thence into the right Ventricle of the Heart. It is no easy thing to find that Conduit ; which is the Reason why it has been so long unknown. In order to find it out, they make an Incision in the *Pleura*, on the Right Side of the *Vertebra* of the Back, and take off the fat that is under the *Pleura* : But to have a full Sight of it, they open a Dog four Hours after he has been well fed ; they tie the upper part of the Conduit, to stop the running of the Chyle ; and then that Conduit may be plainly seen. Another Method that is sometimes used, is to make a Criminal eat a great deal not long before his Execution, and to open him quickly after his Death : One may then very easily see the lacteal Vessels, the Receptacle of the Chyle, and the *Ductus Thoracicus*.

The Author of this Dissertation proposes another Method, which (says he) was never thought of before. One must seek under the Receptacle of the Chyle, near the Loins, some Lymphatick Vessels, and make a Hole in the largest, and put into it the End of a small Tube to blow into that Vessel : For then the Air getting in will raise a small Blister in the Receptacle, and at the same time swell all the neighbouring Parts : That same Air will get into the Left *Vena Subclavia*, from thence into the hollow Vein, and at last into the Right Ventricle of the Heart. The thing will be more plain, if some Milk be let into the Vessel instead of Air ; which may be performed with the Help of a Syringe. Such is the Author's Method to find easily the *Ductus Thoracicus*, and the Receptacle of the Chyle. He gives an Account of some Observations, which he made when he used that Method. He tells us, among other things, that having open'd the dead Body of a Man in March 1711. he found the *Ductus Thoracicus* reaching into the Right *Vena Subclavia*. Which is a thing so extraordinary, that *Diemerbroeck* affirms, he never saw it.

We omit several other Observations, that will be very acceptable to the Curious Anatomists,

P A R I S.

* This Extract is taken from the Journal des Scavans.

P A R I S.

MR. de Reaumur has discovered a new Tincture of Purple. He read a Discourse upon that Subject in the First Assembly of the Royal Academy of Sciences held after the Vacation.

He observed, that notwithstanding what has been written by the Moderns concerning the Purple Colour, so much valued by the Ancients, the Nature of the Liquor from which it proceeded, is very little known; and that the Tracts relating to this Subject, are only a Kind of a Commentary upon some Passages of Aristotle and Pliny. Whoever designs to make any Discovery in natural Things, ought to consult Nature it self, rather than the Naturalists. We find several Particulars concerning the Purple Colour in the Two Authors above-mentioned; but they are more proper to raise our Curiosity than to satisfy it.

Tho' those Authors (said Mr. de Reaumur) have mentioned in several places, that Shell-fish, which afforded a Liquor for a Purple-die; tho' they treat of their Birth; tho' they tell us how long they lived, how they were got, how that precious Liquor was taken from them, and prepared; yet the Tincture of Purple, known to the Ancients, was reckon'd among lost Secrets. Hence it is, that the Observations of a late English Writer upon the Purple-die, arising from a Shell-fish very common upon the Coasts of England, appeared a new thing. That Shell-fish is only one of those Kinds included under the Word *Buccinum* by the Ancients, because the Figure of those Shells is somewhat like that of a Hunter's Horn. Pliny (Lib. VII. Cap 36) mentions Two Sorts of Shell-fish, that afford a Purple-die. The First are all the several Kinds of small *Buccinum's*; and the Second, the Shell-fish call'd *Purpura*, as well as the Colour it affords.

Mr. de Reaumur observed, that the latter Sort is not to be found upon our Shores; but they frequently afford a small Kind of *Buccinum*, the largest whereof are about Twelve or Thirteen Lines long, and about Seven or Eight in Diameter, in the thickest

Part of them. Those Shells are winded in a Spiral manner, like those of our Garden-Snails, but somewhat more stretched out.

As I was considering the Shell-fish of that Kind upon the Shore, said Mr. de Reaumur, I found a new Tincture of Purple, which I was not looking for. I observed, that the *Buccinum's* were generally gathered together about some Stones, or under some Sandy Arches formed by the Sea; and that they lay there in such plentiful Numbers, that one might take up Handfulls of them; whereas they were dispersed up and down every where else. I observed at the same time, that those Stones, or that Sand, were full of small Grains, of a Figure somewhat like that of an Elliptick Spheroid. Those Grains were above Three Lines long, and above one Line broad. They seem'd to contain a White Liquor inclining to Yellow; a Colour not much unlike that of the Liquor taken from the *Buccinum's* for a Purple-die. This Resemblance, and the Manner how the *Buccinum's* were always gathered together about those small Grains, made me think that the same Grains might perhaps afford a Purple-die, like that which is taken from that Shell-fish. I resolv'd to take a narrower View of those Grains; and I perceived that some of them look'd Reddish. I immediately took some from those Stones, to which they stuck very fast; and having squeezed their Juice upon my Ruffles, I saw no other Colour but something Yellowish, which I could hardly distinguish in some Places. Some other Objects made me forget what I had been doing. But casting my Eyes accidentally upon my Ruffles, half a Quarter of an Hour after, I was very agreeably surpris'd to see a fine Purple Colour in those Places, on which the Grains had been squeezed. I could hardly believe the Truth of such a quick Alteration; and therefore I took up again some of those Grains, but more carefully than I had done at first; for I chose those that appeared to me Whitest, or rather not so Yellow as others. I squeezed them again upon my Ruffles, in several Places; and I saw no manner of Colour that came near Red. But looking upon my Ruffles about Three or Four Minutes, I perceived

ceived they had all of a sudden a Purple Colour, as fine as the first. Which was sufficient to convince me, that those Grains afforded a Purple Colour, as beautiful as that of the *Buccinum's*.

In the next place, Mr. de Reaumur mentioned several Experiments, which he made in order to know whether that Liquor would last as long as that of the *Buccinum's*. He observed, that a Cloth dipp'd into the Liquor of those Grains, does not receive a Purple Colour till it be exposed to the open Air; that notwithstanding all his Experiments to know the Nature of those Grains, he could not discover it; and that the Liquor of those Grains might be drawn a Thousand times more conveniently than that of the *Buccinum's* by the Ancients. He said many Curious Things upon this Head; and then he added, that the Benefit arising from those Eggs would very much exceed that, which the Ancients reaped from the *Buccinum's*, because those Eggs are infinitely more plentiful than that Shell-fish. Lastly, he observed that the Colour of that Liquor appears very fine upon Linnen; and that painted Callico being now very much in vogue, one might use that Liquor with very good Success to print all Sorts of Figures upon Cloth. That Liquor, (said he,) and also that of the *Buccinum's*, would be the more proper for such a Use, because it does not reach beyond the place on which it is laid; and therefore the Figures would never be confounded.

P A R I S.

MR. Chevallard, Historiographer of France, and the King's Genealogist, who has publish'd within these Twenty Years so many Historical, and Chronological Maps, has newly put out a Map of the Emperors and Empreſſes of the West, from Charlemagne to this present time.

It contains a Chronological Succession of the German or Western Emperors, the time of their Election, Coronation, and Death, their Alliances, &c. The same Author will shortly publish some other Works of the same Nature, and no less curious.

An Anonymous Author has publish'd a Compendious History of the Church, by way of Questions and Answers, from the Beginning of the World to this present Time.

Histoire de l'Eglise en Abregé, par demandes & par reponses, depuis le commencement du Monde jusqu'à present. Paris. 1711. Four Volumes in 120.

This Work is the Substance of the many Subjects, that make up the History of the Church. The Readers will find upon every Question all the Circumstances, that are necessary for the clearing of it. This Abridgment is not a dry Performance; and may serve as a good Introduction to the Study of Ecclesiastical History.

An Anonymous Author has newly publish'd several Dialogues of the Dead, written for the Education of a Prince. He designs to go on with this Work, if his First Essay meets with a good Reception from the Publick.

Dialogues des Morts, composez pour l'Education d'un Prince. Paris 1712. in 120 pag. 314.

These Dialogues contain several Precepts to form the Mind of a young Prince, and to qualify him for the Government of his Subjects.

R O U E N.

A New Edition of Terence with the Notes of Father Jouvency enlarged, has been lately printed.

L O N D O N: Printed by J. Roberts: And Sold by A. Baldwin, near the Oxford-Arms in Warwick-Lane. (Price 2 d.)